

# THE DIAL

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## THE WISCONSIN JUBILEE.

The story is told of an estimable lady in one of our Western cities that upon a certain occasion when she was entertaining a German personage of ancient and aristocratic lineage, she sought to impress him with the antiquity of her household belongings. "All the furniture in this dining-room is twenty-five years old," she

said with an air of importance. But the distinguished guest somehow was not impressed as he was expected to be, a fact afterwards accounted for by one of his suite, who slyly remarked that his master when at home was accustomed to dine in a hall of which the furnishings were upwards of a thousand years old.

It is a very modest antiquity that is connoted by the term of a quarter-century, but sometimes it is the best that we can do. Here in Chicago we can now and then "point with pride" to some object or institution that antedates the Great Fire—and that means a full generation past,—but any European can humble us to the dust by a casual observation. The older sections of the country can do better than we, and when their commemorations of past occurrences have a national character we may lay some sort of claim to a share of the glory. In these matters, we are already on the eve of a long series of tercentenaries, and we doubt not that, when the time comes, the Dakotas will be found taking a lively retrospective interest in the settlement of Jamestown, and Oregon will share with Massachusetts in glorifying the voyage of the Mayflower. We have the right feeling about anniversaries, anyway, and it would be a cruel critic who should have the heart to scorn our well-meant endeavor to annex as much of the past as we may, and to brighten our young lives with the dim reflected splendors of the bygone ages.

These remarks have been suggested to us by last week's celebration at the University of Wisconsin. It was only a jubilee—a poor period of fifty years—that was celebrated, and to reckon the exact term of half a century required some ingenuity. The history of the university began with that of the State in 1848; its fiftieth commencement was held a year ago, and the celebration of the present year is the fiftieth anniversary of that event. But there was a new president to be installed, and the proper year of jubilee had gone by without special observation, and it would not become us to carp at the slight chronological irregularity of the recent doings. We are glad that the University of Wisconsin had fifty years (or more) to celebrate, and that the

occasion was taken to emphasize its past history and splendid growth. Did we not rejoice when our own University of Chicago ended its first decade and celebrated its little ten-year term with a big demonstration? And shall we not also rejoice in the half-century of the neighbor-institution, the pride of the State with which our own fortunes came once so near to being joined?

The University of Wisconsin, without years approaching those of Bologna or Heidelberg, or even those of the three American institutions which have celebrated long-term histories — sesquicentennial, bicentennial, or quarter-millennial, — during the past two decades, has probably meant as much for the lives of the young men and women whom it has touched since its founding as any older university has meant for its students and alumni during the same period. It has reached out to the remotest corners of a great commonwealth, discovered here and there the exceptional youth, held him for four years under its shaping influence, and sent him back to his special community with broadened outlook, higher ideals, and finer purposes than he had when he left home. A glance over the list of graduates for any two or three recent years will show better than verbal argument how widespread has been this educational influence. Hardly a town in the State will be found unrepresented; it must be a small hamlet indeed that does not every year or two send its student or students to the central educational institution at the capital. Some students are attracted from outside Wisconsin also, but the number is small in comparison with that of the students whose homes are within the limits of the State. In this respect, the contrast between the great State Universities of the West and the great private foundations of the older East is very striking.

To serve as the capstone of the educational system of the commonwealth, to unite its parts into an organic whole, and to reach out in all directions for the purpose of giving as well as of receiving — these seem to be the true functions of the State university, and Wisconsin has fulfilled them with singular thoroughness and success. It has joined practical with academic aims so wisely that it has won the confidence of the taxpayers of the State, whose appreciation is evidenced every year by generous appropriations. By thus shaping its course with an eye to its agricultural and mechanical constituency, it has shown something of the

wisdom of the serpent, yet has not failed in its respect for strictly academic ideals. To the Wisconsin farmer it is an institution that is worth supporting because it pays, distinctly and directly; to the country at large it is an institution which honors scholarship and helps the higher interests of civilization.

The celebration of last week went off with the usual accompaniments of such functions, and some unusual ones determined by the exceptionally beautiful situation of the university buildings. The new president was duly installed in the office which he has already occupied for some time, and the distinguished guests of the occasion were properly complimentary to the great institution of which he is the head. His own words were of a nature to reveal him as a man of broad views, and of ambitious ideals for the future of the University. And surely a glowing forecast is permissible in the case of an institution which numbers its students by thousands, which now has hundreds of graduates every year instead of the two who were graduated at the commencement of fifty years ago, and which has set so distinguishing a mark upon the character of the commonwealth which is honored by its presence.

In closing these remarks about the institution now fairly launched, with clear skies and prosperous breezes, upon its second half-century, we are bound to acknowledge our own debt to the University of Wisconsin. THE DIAL has only a scant quarter-century of completed history, but no year of that period has passed without substantial help from Madison. Presidents Bascom, Chamberlain, and Adams are numbered among our most valued contributors; that great historical student, William F. Allen, made of our pages for many years a medium for the publication of his scholarly investigations and reflections; while among living members of the faculty we are deeply indebted to the learned collaboration of Professor Jastrow, Professor Ely, Professor Haskins, Professor Olson, Professor Turner, Professor Scott, Professor Sharp, Professor Anderson, and others. To them, and to the institution whose reputation they have so worthily sustained, we extend our cordial greeting, and our confident hope that the University of Wisconsin may during the coming half-century continue to extend its usefulness and its influence at the constantly accelerated rate which seems to be warranted by its past and by the measure of what it has already achieved.

## The New Books.

### BYRON IN DEFINITIVE FORM.\*

It is now some five years since the earlier volumes of Murray's great definitive edition of Byron's works were reviewed in *THE DIAL* (May 16, 1899). Twelve volumes were then announced: six of Poetry and six of Letters and Journals. Mr. Murray has, however, given us the baker's dozen; and the thirteenth volume, bearing the sub-title, "Poetry, Vol. VII.," is now before us. This well edited, fully annotated, richly illustrated edition affords both excuse and opportunity for taking a new survey of Byron, both as man and as poet. The six volumes containing the Letters and Journals are perhaps the more interesting half of the work, not only because Mr. Prothero is a sounder editor than is Mr. Coleridge, but also and chiefly because of the hundreds of hitherto imperfectly printed or wholly uncollected letters they contain. Here are twelve hundred letters (less two),—nearly twice as many as in the largest previous collection. These letters, with the full annotation and the index provided by the editor, together with the numerous portraits and views, go far to make the reader acquainted with the man Byron in his habit as he lived.

The thirteenth and concluding volume contains "Epigrams and Jeux d'Esprit,"—many of them hitherto uncollected and some ten hitherto unprinted. The frontispiece is a striking portrait of Ada Byron, and there are other interesting pictures. Much more than half (260 pp.) of the volume is devoted to an elaborate "Bibliography of the successive editions and translations of Lord Byron's *Poetical Works*." Finally there is an index to the poetical works, almost as long (100 pp.) as the index to the letters (118 pp.). Thus the student is able to look up any note in the thirteen volumes, or any of the multitudinous allusions that crowd the pages of this poet. The critic notes faults and errors of detail, but it must be admitted that this edition is, on the whole, very successfully carried to completion. Were the editorial shortcomings of Mr. Coleridge far greater than they are, the edition

would still be beyond comparison the best and completest. Such it is likely to remain, perhaps, until "the inevitable German" enters the field.

If fame is anything, the Bibliography shows that Byron enjoys it beyond any other modern poets save Dante, Shakespeare, Goethe. "Childe Harold's Pilgrimage" has been translated into Armenian, Bohemian, Danish, Hungarian, Swedish; into Russian twice, into Polish five times, into Italian eight times, into French at least as often, while no fewer than eleven different translators have rendered the poem into German. The array of translations of "Don Juan" is, considering the great length of that poem, equally impressive: one into Servian, two (complete) into Polish, five or six into Russian, and so on. Says Mr. Coleridge in the preface:

"Teuton and Latin and Slav have taken Byron to themselves, and have made him their own. No other English poet except Shakespeare has been so widely read and so frequently translated. Of *Manfred* I reckon one Bohemian translation, two Danish, two Dutch, three French, nine German, three Hungarian, three Italian, two Polish, one Romaine, one Roumanian, four Russian, and three Spanish translations, and in all probability there are others which have escaped my net."

One cannot, of course, enter here upon an analysis of the qualities that have made Byron the poet of "Teuton and Latin and Slav," rather than of the race from which he sprang; whose character he reacted against—and shared. This would be the subject of a study such as, now that Leslie Stephen has laid down the pen forever, perhaps no surviving critic has the mental stature to undertake. For there is little agreement about the value of Byron's poetry. The late Mr. Henley thought Byron the master-poet of his time: on the other hand Professor Saintsbury professes to consider Byron as not even a very good second-rate poet. Some go beyond even Mr. Henley in laudation; and now and then the querulous voice of Mr. Swinburne seems to cry in the top of Mr. Saintsbury's in disparagement. To the last-named critic, however, is reserved the distinction of suggesting that the whole continent of Europe has been the victim of a sort of insanity on the subject of Byron. I am not aware that Mr. Saintsbury has ever avowed any doubt of his own entire critical sanity. The type is well known to alienists.

What elements of permanence has the fame of Byron? Must he, like the pseudo-Ossian, atone for excessive vogue in his own age by neglect in all succeeding time? May he, like

\*THE POETICAL AND PROSE WORKS OF LORD BYRON. A New Text, with many hitherto unpublished additions. The Poetry (7 vols.), edited by Ernest Hartley Coleridge. The Letters and Journals (6 vols.), edited by Rowland E. Prothero. Illustrated. London: John Murray. New York: Charles Scribner's Sons.

Ossian, be safely skipped? Or does the present critical edition, with its apparatus of notes and variant readings, point to his ultimate assignment to a secure and unchallenged position as a world-poet? The fact that these are still debatable questions is in itself a verdict. The memory of man, which "drags at each remove a lengthening chain," has already cut loose from much of the heated improvisation of Byron's facile muse. Students now gravely set about reading Byron as so much task-work. His brush is found coarse, his scenery spectacular, his sentiment operatic, his versing slovenly, his satire too often personal and spiteful.

It is pretty obvious that Byron possessed more of energy than of philosophy, more wit than wisdom. His reader often concludes that he had more cleverness than character,—a hasty judgment, surely, in the case of a man who gave his life for an ideal. "Greater love hath no man than this." Even though he failed "to see life steadily and see it whole," Byron enjoyed clear glimpses. Certain things he saw and helped others to see. His proud and complacent country has never forgiven him for aying bare to the derision of the nations her unseemliness, and has naturally made reprisal by laying undue stress upon the poet's literary and the man's personal sins. Time was when men, educated to look upon Byron as false and dangerous, shook out his banner when they fancied themselves driven to break with society,—much as in an earlier age one pricked a vein and signed an indenture for one's soul.

When, in a memorable essay, a sound and conservative English critic ascribed to Byron "the excellence of sincerity and strength," and classed him with England's chief literary glories alongside of Wordsworth, the gentle reader held his breath. That was a number of years ago, and we are now getting more familiar with the notion. Reviewing "Don Juan" to-day, one is struck not only with its fresh power, but with the very considerable insight it displays. Moreover,—so decadent has literature grown,—the thing does not appear as bad as one had thought, or hoped. Indeed, the jaded ear harks back with relief to the clear notes of Byron's horn, now that Carlyle, Ruskin, Tennyson, Browning,

"The silenced quire,  
Lie with their hallelujahs quenched like fire."

This is much, and I think not all. Even after Carlyle, there still remains in "Don Juan" a purgative principle that may have some effi-

cacy in clearing our minds of cant. Does not the modern world, straining beneath "the white man's burden," afford a subject to the satirist? The functions of the literature of our day are, so it would seem, to beguile our short leasures with the short story and our uneasy consciences with the sublimities of imperialism. In a time when the megaphonic voice of Kipling is raised only to glorify the subjugation of the weak, may we not sigh for a Byron upon the opposition bench? The satirist of Castlereagh and the fat Regent would find, were he to revisit the world, abundant materials for a continuation of his great poem of modern life in such incidents and shibboleths as the Yellow Peril, Benevolent Assimilation, the March of Civilization, the Boer War, the Pacification of the Filipino, the Peace Congress, the Diplomatic Mission to Tibet, as well as in the grand international symphony of British Bathos, Russian Pathos, and American Cant. That such a satire would do something to clear the moral atmosphere of our time, I for one cannot doubt. To say this is virtually to concede such praise to Byron as would perhaps have satisfied even his great hunger for fame.

MELVILLE B. ANDERSON.

#### A COMPOSITE HISTORY OF THE REFORMATION.\*

In the preface to the first volume of the "Cambridge Modern History," the editors stated that the novel feature of Lord Acton's scheme lay in the use of specialists, by whom the various topics in each chapter of each volume were to be treated; and it was exactly for this specialized treatment that students of history extended a general welcome in advance to the work itself. The first volume, on the Renaissance, largely fulfilled the editorial promise, while the second in order of publication, on the United States, was at least divided among a large number of writers, although various opinions have been expressed as to the merit of their contributions. The third and latest volume, on the Reformation, distinctly departs from the original plan in that four authors have written eleven of the nineteen chapters, and while in two instances the chapters may be regarded as but formal divisions of a single

\*THE CAMBRIDGE MODERN HISTORY. Planned by the late Lord Acton; edited by A. W. Ward, Litt.D., G. W. Prothero, Litt.D., and Stanley Leathes, M.A. Vol. II., The Reformation. New York: The Macmillan Co.

topic, in the remaining cases there is no apparent foundation for any claim to so widespread a specialized knowledge. Thus Mr. A. F. Pollard not only has four consecutive chapters dealing respectively with "National Opposition to Rome in Germany," "Social Revolution and Catholic Reaction in Germany," "The Conflict of Creeds and Parties in Germany," and "Religious War in Germany," (sufficiently differentiated topics in themselves for several writers), but also contributes a chapter on "The Reformation under Edward VI." With the exception of a chapter on Luther by the Rev. T. M. Lindsay, the reformation movement in Germany is thus exclusively the work of Mr. Pollard; and in place of differentiated specialized studies we have merely a new general history of the German Reformation by a single author. The Rev. W. E. Collins has one chapter on "The Catholic South," giving a combined treatment of Italy, Spain, and Portugal, and another on "The Scandinavian North"; while the Rev. A. M. Fairburn writes on "Calvin and the Reformed Church," and on "Tendencies of European Thought in the Age of the Reformation."

The instances just cited indicate, then, that the editors of the "Cambridge Modern History" have departed in the present volume from their original plan. Either specialized knowledge on sub-topics of the reformation period is rare in England, or the specialists have not been available. This defect is a serious one, considering the avowed purpose of the work; but in other respects the volume is still valuable at least for its combination of topics, showing a continuous development, and for its readableness. The best chapters are those by Mr. Pollard on "Social Revolution and Catholic Reaction in Germany," by Mr. James Gairdner on Henry VIII., and by the Rev. A. M. Fairburn on "Calvin and the Reformed Church"; the last-named in particular offering an excellent generalization, with just enough exact detail to give solidarity, and showing much thought and study. Thus two at least of the very writers who have unfortunately been persuaded, or permitted, to undertake too wide a field, have contributed a specialized study in one portion of that field.

In general a sharp line has been drawn between theological and political movements in the reformation period, with the result that eminent men, like Luther, are frequently depicted in contradictory colors. It is difficult

to harmonize the Rev. Mr. Lindsay's humble and truth-seeking Luther with the man arraigned by Mr. Pollard, in connection with the Peasant Revolt, as "not free from the upstart's contempt for the class from which he sprang"; and several diverse opinions are expressed in as many chapters of Luther's intellectual qualities. These, however, being matters of interpretation, rather add interest to the volume as a whole, and do not involve any marked disagreement as to historical facts. The serviceableness of the work for convenient reference is continued by the orderly arrangement of bibliographies into sections covering respectively documents, other sources, and secondary works; by the comprehensive index; and by a chronological table, including the years 1508 to 1564. In general, then, the estimate here placed on this volume, is that while distinctly inferior to the first volume in one important feature, it is still valuable as a work both to be read and referred to by the general historical student. It is to be hoped that future volumes will return to the higher standard set in the beginning.

E. D. ADAMS.

#### SOME RECENT RAILWAY LITERATURE.\*

Twenty years ago any orderly discussion of railway management or railway economics was as "caviare to the general." There had been a period of railway pioneering—which was closed in 1869 with the completion of the trans-continental route—when the roads were not only popular, but were solicited to enter in and occupy. Any discussion that became public was concerned, not with principles and scientific laws, but with material ways and means. Then came a sudden awakening to the arbitrary and inequitable methods employed by these common carriers, and for a few years the country was afflicted with a spasm of "granger" legislation. But this method defeated its own ends, and statutes were either repealed or became a dead letter. Then a period of state commissions succeeded,—some advisory, on the basis

\* AMERICAN RAILWAY TRANSPORTATION. By Emory R. Johnson, Ph.D., Assistant-Professor of Transportation and Commerce in the University of Pennsylvania, Member of the Isthmian Canal Commission. New York: D. Appleton & Co.

AMERICAN RAILWAYS. By Edwin A. Pratt. New York: The Macmillan Co.

RAILWAY LEGISLATION IN THE UNITED STATES. By Balthasar Henry Meyer, Ph.D., Professor of Institutes of Commerce, University of Wisconsin. New York: The Macmillan Co.

of the admirable Massachusetts experiment, but most of them "with power." Taking this method of control "by and large," the railroad managers were restricted and exasperated unduly, and the shipping and travelling public were but little benefitted. Yet one great good was accomplished, — the public was being educated into an enlightened interest in railway problems, and railway men were being forced into an intelligent recognition of public opinion.

The growth of the country in the decade following the Civil War — a growth that the railways made possible — was along the lines of the national sentiment which the war had so intensified. Soon it was seen that the railway problem was one beyond the bounds of states and the mastery of state legislation and state commissions. In the height of the "granger" controversy, agitation began for some method of federal regulation. In 1872 President Grant brought the matter to the attention of Congress, and through a series of efforts, marked by the Windom report, the McCreary and Reagan bills, and the Cullom report, that body came in 1887 to the adoption of the Interstate Commerce Act. The general public breathed a sigh of relief, feeling that its troubles with the roads were ended, when in truth they were but entering upon a larger and more intricate experience.

However, the railway had finally taken hold on popular imagination. A great literature concerning it arose. Not only were the pages of such journals as "The Nation," "The North American Review," and "The Forum" crowded with valuable discussions of railway matters, but a large number of books was devoted to the subject. Even a considerable body of fiction has made this its field, including one of the most powerful novels of the close of the century. This literature is the product of the last twenty-five years, and in a large degree of the last fifteen. The pioneer work — which is still a classic, for breadth of view and scientific insight, — is "Railroads, their Origin and Problems," published by Charles Francis Adams, Jr., in 1878. This was followed in 1885 by President Hadley's "Railroad Transportation, its History and its Laws." So the path was blazed, and the magnificent railway library at Stanford University, with its thousands of critical treatises, its scores of railway periodicals, in several languages, and its great mass of reports and decisions, bears witness to the literary and critical interest that has been created. In 1902 Mr.

Harriman had an hour to give to Stanford, and when his cicerone had piloted him into this library, he left it only to catch the train.

The three books named at the head of this article are reliable works. Professor Johnson has covered the ground as no one before him has done, under the larger titles of the system, the service, the public, the state. Under the third title is an admirable discussion of competition, rates, pools, traffic associations, and monopoly. Under the last title is a good presentation of the independent system of Great Britain, and the state-aided systems of the continent; as also of regulation in the United States by state governments, the Interstate Commission, and, finally, by the courts. This last phase of control lacks but the recent Northern Securities decision to bring the subject to the present moment. In its *resumé*, however, it is as recent as the Elkins law of February 17, 1903, and contributes a valuable critique on the Trans-Missouri and other decisions that have extended, so unexpectedly, the anti-trust law of 1890 to the railways. Another chapter discusses railway taxation, and the final chapter on "the problem of government regulation" decides for improvement in "the methods and agencies of regulation now employed rather than to attempt the enormous task of purchasing and operating two-fifths of the railway mileage of the world."

The greater part of the material contained in Mr. Pratt's volume was published in a series of letters to "The Times" of London in the first half of 1903, Mr. Pratt having spent four months in travel over nine thousand miles of American railway. The author, as a railway writer of long experience, is thoroughly conversant with his subject, and has a happy faculty of seeing and reporting things of prime importance. He has also a sane and tolerant judgment, and consequently has made a book that is both valuable and fascinating. It bids fair to take the same rank among British reports as do Mr. Bryce's "American Commonwealth" and the Moseley industrial and educational reports. He is "to our virtues always kind," and yet sees no reason to disparage the good things in the English system for the sake of exploiting ours. Especially valuable in this respect is the chapter entitled "Some Points of Difference." Track elevation at Chicago has a chapter, the Pittsburg Block another. The whole thing is admirable, but especially so are the brief topics discussed under "Miscellaneous," including signalling,

the capture of the small shareholder, the suburban traffic problem at Chicago, luggage and parcels, the policy of combination, and ton-mileage statistics.

Professor Meyer's little book is not so much for the million as are the two volumes just noticed. But Professor Meyer has already become an authority on the special subject of which he treats, and the special student of railway problems will welcome his contribution. A portion of it has already been given to scholars in the pages of "The Political Science Quarterly" and the "Annals of the Academy of Political and Social Science." The aim is "to present a condensed analysis of the private and public laws which govern railways in the United States, and of the important decisions relating to interstate commerce. Statements and comments are based upon actual analysis and in large part upon analytical tables of charters and laws enacted in the various states." Whilst the body of the work is so made up, the author has rendered as important a service in his own criticism, embodied in chapters on characteristics of legislation, foreign side-lights, economic adjustments, leading principles of the decisions of the commissioners, commission, and courts, and the Cullom bill. For class-room work this volume is a happy complement to Professor Johnson's.

JOHN J. HALSEY.

#### THE LAIRD OF LITTLEGRANGE.\*

When Fanny Kemble was contributing her vivacious reminiscences to "The Atlantic Monthly," a quarter-century or more ago, she found occasion to say a few proper words of praise for her friend Edward FitzGerald, whose genius she had been one of the first to appreciate. But the tribute, modest and deserved as it was, met with such pained remonstrance from its recipient, that at his request it was excised when the writer came to revise her work for publication in book form. Says Mrs. Kemble:

"He did not certainly knock me on the head with Dr. Johnson's sledge-hammer, but he did make me feel painfully that I had been guilty of the impertinence of praising."

Meanwhile FitzGerald had bound up the magazine articles, and was lending the improvised volume to a few of his friends. One of these,

\*THE LIFE OF EDWARD FITZGERALD. By Thomas Wright. In two volumes. Illustrated. New York: Charles Scribner's Sons.

in returning the book, complained of a strange lacuna therein, caused by the pasting of blank paper over some of the pages. It was in this manner that FitzGerald had obliterated the passage referring to himself.

That such a man, one who could not bear to be talked about even among his intimate friends, should be made the subject of a ponderous biography is a destiny indeed ironic; the more so as the task was wholly needless. As was proved by Mr. John Glyde's innocuous effort of a few years ago, there is nothing essential in the story of FitzGerald's peaceful life that does not find place in Mr. Aldis Wright's edition of the Letters. These volumes, eked out with glimpses afforded in the memorabilia of a few judicious friends, reveal the man so luminously that a formal biography is as superfluous as would be a botanical analysis of our favorite nook of woodland. But the Omar cult is still inquisitive, and "old Fitz" must needs take his turn with the all-devouring biographer.

A life more devoid of moving incident, more tranquil and sequestered in its outer aspects, would be difficult to imagine. So trivial even to himself seemed the details of his "innocent *far-niente* existence" that he never touched upon them in his letters without quaintly apologizing. A pious pilgrimage to Scott's haunts at Abbotsford, a visit to Ireland, a yachting cruise to Holland,—these were the largest happenings of his life. In summer he was a great deal upon or near the ocean, which always held first place in his affections; and now and then there would be an unwilling journey to London, or a renewal of the old college associations at Cambridge. But for the most part, the years were merged in a quiet pastoral of Suffolk lane and garden.

"You know my way of life so well that I need not describe it to you, as it has undergone no change since I saw you. I read of mornings; the same old books over and over again, having no command of new ones: walk with my great black dog of an afternoon, and at evening sit with open windows, up to which China roses climb, with my pipe, while the blackbirds and thrushes begin to rustle bedwards in the garden, and the nightingale to have the neighbourhood to herself."

And again:

"A little Bedfordshire—a little Northamptonshire—a little more folding of the hands—the same faces—the same fields—the same thoughts occurring at the same turns of road—this is all I have to tell of; nothing at all added—but the summer gone."

Epics and two-volume biographies are not made from such stuff as this.

If Mr. Thomas Wright's recently-issued work had been carried out in something of

the spirit and manner of its subject, we might partially forgive its lack of *raison d'être*. But the genial and delicate charm of the Woodbridge philosopher finds no echo here. As a biography, the book is formless and unilluminating; the style is devoid of literary grace, and not seldom lacking in taste. The author's judgments are often rash, and his deductions naïve. He has evidently been untiring in his search for material; but the results of this labor are singularly unimportant. We are told a great deal about FitzGerald's neighbors, his brother and his brother's servants, — in all of whom we confess only a faint interest; but to the existing portrait of the Laird of Littlegrange nothing essential is added. The Lowestoft captain, Fletcher (the often-mentioned "Posh" of the Letters), and Mary Lynn, playmate of FitzGerald's childhood, have been drawn upon at some length, but offer little to the point. We are able to gather, however, that "Posh," whom FitzGerald included with Tennyson and Thackeray as the three greatest men he had ever known, seems to have been rather unappreciative of his admirer's real quality.

In Mr. Wright's preface there are promises of "important revelations," dark allusions to "unsuspected connections," and a dramatic assertion that the writer has "laid bare the whole story" of "the great central circumstance of FitzGerald's life." We can find little in the body of the book to warrant these prophecies. An example of the "revelations" is presented in the author's statement, unsupported by other authority, that FitzGerald was for a time "deeply in love" with a granddaughter of the poet Crabbe. This may or may not be true; as given here it is no more than an interesting surmise. "The great central circumstance of FitzGerald's life," according to Mr. Wright, was his friendship for W. Kenworthy Browne. This he characterizes as "one of the most remarkable friendships in literary history," adding further that "to FitzGerald, Browne was at once Gamaliel, Jonathan, Apollo: the friend, the master, the god — and literary history offers no parallel to the conjuncture." Every reader of the Letters who recalls that poignant account of FitzGerald's visit to the dying Browne will know how strong was the attachment between these two. Yet it was FitzGerald's great privilege that several such enduring attachments were his, — all his friendships, as he has told us, were "more like loves"; and in this light

Mr. Wright's theory seems fanciful and his superlatives remain unconvincing.

In an appendix to his biography, Mr. Wright presents with due flourish some "hitherto unpublished" writings of FitzGerald, consisting in the main of two poems rescued from contemporary "Keepsakes," and a series of "word portraits" of Thackeray, Tennyson, Bernard Barton, and others, found in one of FitzGerald's copy-books. So feeble and unworthy are these compositions that Mr. Aldis Wright's recent communication in "The Athenæum" was hardly needed to convince the discerning that they were not authentic. The verses were written by the obnoxious individual, a predecessor of FitzGerald at Cambridge, whose similarity of name was ever a thorn in the poet's side. The "word portraits" were the work of a London "graphologist," and had merely been transcribed by FitzGerald.

While Mr. Wright presents a fuller account than has before been available of FitzGerald's unfortunate marriage, we are grateful that he treats the subject with somewhat more than his usual discretion. It was a pitiable affair from any point of view, yet the issue was inevitable, and no trace of discredit may be attached to either of the two concerned. In the matter of religion, it would seem that Mr. Wright is not wholly in accord with the poet who has given us what has been called the highest expression of Agnosticism. He stamps with disapproval the reply of FitzGerald to the Woodbridge parson who called to express regret that he was never seen at church, —

"Sir, you might have conceived that a man has not come to my years of life without thinking much of these things. I believe I may say that I have reflected on them fully as much as yourself. You need not repeat this visit."

A very proper answer! And yet that FitzGerald's was a deeply reverent spirit what reader of discernment can doubt? "It is He that hath made us, and not we ourselves," — no mere scoffer would have chosen such an inscription to stand above his own grave.

A number of entertaining anecdotes enliven Mr. Wright's pages, and the numerous illustrations (most of them new) form a feature of much interest. But at the end we lay aside the two bulky volumes, and turn again to the Letters, with much the same feeling that FitzGerald must have experienced in escaping from the noisy futilities of London to the peace and fragrance of his own Woodbridge garden. And in so doing we realize anew how slight is the

need for any other biography of FitzGerald than the one he has himself given us. Not in minute descriptions of his homes and friends and servants, but in such a glimpse as this, is the living man to be discerned:

"Here is a glorious sunshiny day: all the morning I read about Nero in Tacitus lying at full length on a bench in the garden: a nightingale singing, and some red anemones eyeing the sun manfully not far off. A funny mixture all this: Nero, and the delicacy of Spring: all very human however. Then at half-past one lunch on Cambridge cream cheese: then a ride over hill and dale: then spudding up some weeds from the grass: and then coming in, I sit down to write to you, my sister winding red worsted from the back of a chair, and the most delightful little girl in the world chattering incessantly. So runs the world away. You think I live in Epicurean ease: but this happens to be a jolly day: one isn't always well, or tolerably good, the weather is not always clear, nor nightingales singing, nor Tacitus full of pleasant atrocity."

W. R. BROWNE.

#### SOME NEW THEORIES OF THE EARTH.\*

Since the days when James II. commended to his faithful subjects Burnett's "*Telluris Theoria Sacra*," geologists have been busy with book-making. It is an intellectual eon, however, from the quaint imaginings of the close of the seventeenth century to the orderly presentation of a fully developed science in these early years of the twentieth. In the interim there has been many a treatise, each showing some advance in the science. Of these, Lyell's "*Principles of Geology*," published early in the nineteenth century, forms the natural starting-point for English students.

In America we have had two notable and comprehensive summaries of the science of geology,—that of Dana, first published in 1862, and that of Le Conte, in 1877. Both were of first importance, and have profoundly influenced the thought of American scientists. To these two there is now added a third work, which it may be safely predicted will influence the larger audience of the present quite as fundamentally. Dana's text-book was first of all a stratigrapher's book, and was essentially concerned with results. Le Conte's was a philosopher's book,—a philosopher in love with the doctrine of evolution. The Chamberlin-Salisbury text-book is something of each of these, but is before all else a teacher's book,

\* GEOLOGY. By Thomas A. Chamberlin and Rollin D. Salisbury. Volume I., *Geologic Processes and their Results*. Illustrated. New York: Henry Holt & Co.

and is concerned equally with results and processes.

The belief has long been firmly, if sometimes sub-consciously, held that nothing is fit matter for text-book use until it has been so thoroughly tested and proved that it is dead and lifeless,—till it has lost that element of novelty which contributes so largely to its interest. Yet all great text-books have disregarded this belief, and have set new stakes to which the plodders of the profession should advance. The present work is not only no exception to this rule, but is a striking exponent of it; and to the general reader the book will have its chief interest in this phase of the discussion,—the unique hypotheses here presented.

It will doubtless come as a shock to many to find the long-accepted Nebular Hypothesis not only here questioned, but confronted with a fully developed alternative,—the planetismal theory. In the second volume, still in press, the full statement of this hypothesis is to be set forth; but in the pages of the present volume it is given in outline and many of its applications are made. The new point of view leads to many novel conceptions: there may never have been a liquid earth; there is practically no limit to the time the earth may have been inhabited; past climates have been functions of the constitution of the atmosphere, and glacial and inter-glacial periods come and go as the air is poor or rich in carbon-dioxide; the crumpling which produces mountains is the expression of locally accumulated horizontal stresses, while the big dominant movements of the earth have been vertical, and it is to them that appeal must be made for the criteria upon which world-wide correlations are to be based. These and many other changes must be made in current doctrine if the new hypothesis prove correct. In this work, both new and old theories are stated side by side, and in comparing them the student enters at once into the circle of working geologists. He is trained in making discriminations, instead of being presented with neat packages of pre-digested food.

The book is excellently printed, despite certain minor imperfections: The margins are narrow, and there are the annoying errors in footnotes and in text incident to first editions. The illustrations, while lavish and well-chosen, are not always sufficiently described in caption. Yet on the whole the work is worthily presented, and is as notable in appearance as in subject-matter.

H. FOSTER BAIN.

## BOOKS ON MUSIC AND MUSICIANS.\*

The second volume of the "History of American Art," a series of books published under the editorial supervision of Mr. John C. Van Dyke, is devoted to American Music, and is the work of the competent historian and critic, Mr. Louis C. Elson. The idea of this series is to have each branch of art handled by a recognized authority on the subject, and by one who practices the craft whereof he writes, — the whole to comprise a complete history of artistic development in America from colonial times to the year 1904. The first volume, "The History of American Sculpture," by Mr. Lorado Taft, has already been reviewed in these columns; and the present work sustains the standard set by Mr. Taft.

In "The History of American Music," the author has told of the beginnings, the foreign influences, the changes, the methods that have gone to the making of our national music, not only having in mind the question of its development, but the manner in which that development has been affected by persons, events, and compositions. He points out that in presenting such a history one ought, if following chronological sequence, to speak first of the songs of the Aborigines; but while these are the earliest melodies that can be traced on this continent, the music of the North American Indians is responsible for very little of the composition of later times. "The true beginnings of American music — seeds that finally grew into a harvest of native compositions — must be sought in a field almost as unpromising as that of Indian music itself, — the rigid, narrow, and often commonplace psalm-singing of New England." Mr. Elson lays stress on the fact that it was the music developed in Puritan Boston and in Pilgrim Plymouth which, although it had its origin over seas, soon became indigenous to the soil, and changed gradually from the style of its prototype, as in the Middle Ages the Gregorian chant changed in France and became the *Cantus Gallicanus*. The account of the religious origin of American music is full of interest, and is illustrated with reproductions of quaint scores of early psalmody.

The first of our native composers was William Billings, who was born in Boston in 1746. In his time, the chief music in New York was found in the Episcopal churches, and Trinity Church upheld something of the dignity of the English cathedral

\* THE HISTORY OF AMERICAN MUSIC. By Louis C. Elson. Illustrated. New York: The Macmillan Co.

OVERTONES. A Book of Temperaments. By James Hancker. With portrait. New York: Charles Scribner's Sons.

THE ACT OF TOUCH. By Tobias Matthay. New York: Longmans, Green, & Co.

HENRY J. WOOD. By Rosa Newmarch. Illustrated. New York: John Lane.

CHOPIN. By J. Cuthbert Hadden. Illustrated. New York: E. P. Dutton & Co.

THE STORY OF THE ORGAN. By C. F. Abby Williams. New York: Charles Scribner's Sons.

music within its walls. During the next fifty years musical societies contributed largely to the progress of the art, which was augmented when Lowell Mason, "the father of American church music," became president of the Handel and Haydn Society at Boston, in 1827. In the seventeenth and eighteenth centuries instrumental music was by no means as common as vocal music. In orchestral work up to 1860, there was more of ambition than of true achievement. Gottlieb Graupner (who came to Boston in 1798) is spoken of as the father of American orchestral music; yet the present chronicler says this is true only in a chronological sense, and that as regards the establishment of a high standard of execution and the introduction of a true epoch of interpretation Mr. Theodore Thomas deserves this honorable title. He and Dr. William Mason, leader in early piano music, are credited with giving greater catholicity to the concert repertoire. Wilhelm Gericke, Arthur Nikisch, Emil Paur, Walter Damrosch, Fritz Scheel, and Victor Herbert have also had much to do with keeping America abreast of Europe in the field of orchestra music — "one of the brightest spots on the musical horizon in this country at present."

The story of opera in America opens with a production of "The Beggar's Opera" in New York as early as 1750. To New Orleans belongs the credit of introducing operas of the French and Italian schools in this country. It is difficult to trace the inception of native opera. Mr. Elson mentions "Leonora," by William H. Fry, as the first American opera of any musical worth; this was followed by "Rip Van Winkle" by Bristow, "The Scarlet Letter" by Damrosch, and "Alzara" by Paine. The course of the opera is minutely traced up to the time when Colonel Mapleson was called from Her Majesty's Theater in London to save the waning glories of the Academy of Music in New York, during the career of Anton Seidl as a director, under the Grau regime, up to the advent of H. Conreid as manager of the Metropolitan and the representation of "Parsifal" on Christmas Eve, 1903, — which he considers one of the epoch-making events in the history of music in this country, and perhaps even of international importance.

Folk-music is traced from the days of the Ojibways, Omahas, and Apaches, to the unhappy career of Stephen C. Foster. After recording the history of national and patriotic music, the author says: "It is very probable that the giant strides made in composition in this country may very soon result in some other national song replacing those described. Among the many composers who are now creating a repertoire of important works in America, there must be one who will some day feel impelled to write us a true national anthem."

In selecting five names as the chief composers of America, the author points out that four of the five have also been important factors in public musical instruction, — Mr. Paine being at the head of musical training at Harvard, Mr. Chadwick at the

New England Conservatory of Music, Mr. Parker at Yale, and Mr. MacDowell at Columbia; while the fifth man, Mr. Arthur Foote, has thus far employed his abilities as a teacher only in a private capacity.

In the chapters devoted to orchestral composers, the author writes with thoroughness and sincerity. His experience as a teacher and director enables him to touch upon many works in manuscript form in a familiar manner. "So long as we have a public not fully acquainted with the orchestral works of the great masters this (MS. form) must necessarily be the fate of the mass of American composers. But that acquaintance is being speedily made; and we may hope that in the near future, instead of unnecessary repetitions of standard works or interpretations of the efforts of untried European fledglings, there will be a constant demand for worthy compositions of American musicians, leading to their publication as well as their performance."

In speaking of a figure essentially American—one who has probably had more performances of his works in France and Germany and England than all other native composers,—he recalls the fable of the bat among the birds and mice: "The birds declined to associate with it because it was too much like a mouse; the mice declined its companionship because it too closely resembled a bird. Some such dilemma confronts one in the classification of John Philip Sousa. In Germany they hold his music so typically representative of America that they play his marches on international occasions, as, for example, the festivities connected with the Wagner monument in Berlin. In America his tunes are familiar to all classes, and many a musician who knows that Sousa does not belong among the great masters might be obliged to confess greater familiarity with the melodies of the former than with some of the themes of the latter. . . . To write stirring rhythms, melodies that one cannot shake out of one's memory, tunes that make the tired soldier walk and the popular concert audience tap their feet, is not given to everyone. America may accept Sousa's remarkable capture of Europe with pleasure, without unduly exalting it."

Operatic, cantata, and song composers are comprehensively mentioned. Speaking of the late Ethelbert W. Nevin, the author says that one can pay tribute to him as being one of the most poetic of American composers, and that to him might be applied the epitaph which Grillparzer wrote for Schubert:

"Fate buried here a rich possession,  
But yet greater promise."

Regarding the question as to whether a woman can become a great composer,—whether there will ever be a female Beethoven or Mozart,—Mr. Elson says: "In Europe most authorities have answered the question in the negative. Carl Reinecke, long director of the Leipzig Conservatory, once gave his views on this subject to the present

writer. He believed that there was a point where women stopped in music. His experience was that, up to a well-advanced point in the interpretation of the ideas of others, the female student often outstripped the male; but in the highest realms of musical performance, where individuality needed to be blended with the text of the composer, there was a timidity that militated against progress. In the purely creative field he found scarcely any progress comparable to that of the intelligent poetic male student. Svendsen in Norway, and Gade in the Conservatory of Copenhagen, long ago expressed almost identical views." Ambroise Thomas once said to us: "Your country seems to be the natural home of the soprano!" America has given more prominent operatic sopranos to the world than it has of pianists, organists, or violinists. Mr. Elson suggests that it may be climate, it may be food, or it may be heredity, that causes northern Spain to bring forth tenors; Switzerland, male falsetto singers; England, contraltos; Russia, basses; and America, sopranos.

After taking up the question of musical criticism and authorship, the writer closes his work with chapters on "The Musical Education of the Present" and "Qualities and Defects of American Music." He points out that while this country does not possess, and does not require, an endowed school of music under government protection, such as the *Conservatoire* at Paris or some of the conservatories in Italy, Belgium, or Germany, yet, through the philanthropy and the love of art of private individuals, large schools have been founded that have carried on the movement inaugurated in the Boston Academy of Music, and by Lowell Mason, over sixty years ago. "The Americans," he says, "may not be as musically gifted as the Italians, French, or Germans, but in the widespread study of the art, in great popular interest, in public festivals, the United States is abreast of some of the most cultivated European nations. It must be confessed, however, that in thoroughness of study, in the art of making haste slowly, and in the establishment of concerted music in the home (probably the greatest factor in Germany's musical greatness), the impatient energetic American has yet much to learn."

Mr. Elson's work gives us a fair statement of what has been accomplished in music in America. Judging by a retrospect of fifty years of musical endeavor, he considers the future full of promise. It is not hard to see that his work is that of a student as well as a practical musician. The volume contains numerous photogravures and textual illustrations, and a good general bibliography, with an index.

The name of James Huneker is justly conspicuous in the field of musical literature and criticism in this country; but by nothing has he deserved his distinction more than by his latest volume, "Overtones: A Book of Temperaments." It is a gallery of interesting portraits; and the subjects are

chosen with such regard for variety as to show the extent and quality of the author's studies and sympathies. We have previously referred to Mr. Huneker's peculiar power of analysis, his well-balanced discrimination—eulogistic without extravagance and critical without bitterness. The volume opens with an appreciative estimate of Richard Strauss. Though shaded here and there with highly-colored rhetoric, it is written in the easy manner which betokens an affectionate acquaintance with the classic in music. During the present period of worship at the shrine of "Parsifal," he challenges the accusation of artistic irreverence by plain statement: "It behooves us to study Parsifal for ourselves, and not accept as gospel the uncritical enthusiasms of the Wagnerite who is without a sense of the eternal fitness of things. One ounce of humor, of common-sense, puts to flight the sham ethical and sham æsthetic of the Parsifal worshippers. . . . The composition is a miracle of polyphonic architecture—and it is also the weakest that its creator ever planned." Other chapters of the volume are devoted to "Nietzsche the Rhapsodist," "Anarchs of Art," "Literary Men Who Loved Music," "Flaubert and his Art," etc. Someone has said that it is hard to sketch character without flippancy; but in this study of temperaments the author has shown not only originality, but also a comprehensive understanding of the art of music.

"The Act of Touch," by Tobias Matthay, is an analysis and synthesis of pianoforte tone production. The work is divided into four parts. The first deals with the problem of pianoforte training, education in the art of tone production, muscular education, and the union of execution with conception; the second part treats of the use of keys from their instrumental aspect, touching upon choice of instrument, tone-exciter in the construction of the instrument; the quality of sound, and the fallacy of key-hitting or striking; in the third part, muscular discrimination is proved to be urgent, and such questions as exaggerated finger lifting, arm-weight and correct finger technique are considered; the fourth part is devoted to the aspects and details of position, with a glossary and summary of the main teachings of the work. As a technical work for teachers and advanced musicians, as well as for beginners who are in sympathy with the theories outlined, it will prove interesting and instructive reading.

Miss Rosa Newmarch's biography of Henry J. Wood is the initial volume in the series of "Living Masters of Music"—a series of monographs dealing with contemporary musical life, intended to furnish biographical studies of well-known representatives of all branches of the art, in which the aim of supplying full critical and expository comments is kept steadily in view. Henry J. Wood, during his career as an orchestral conductor, has become the central figure in English musical life. Though born in Newman Street, London (March 3, 1870), he is, in external appearance, more Sla-

vonie than English. And, in fact, an interesting feature of his work is the way in which he has assimilated the Slavonic spirit in music, and given to the compositions of the New Russian School interpretations which breathe the very atmosphere of nationality; in the comprehension of the "emotional realism" which lies at the heart of all Russian art and literature, he is as Russian as the Russians themselves. The present monograph is characterized by the analytical ability which was noticeable in the same author's "Tchaikovsky," and it is perhaps to be expected that she should fall under the spell of the personality of her subject, and that what she has written should savor, to a certain extent, of hero-worship.

In his biography of Chopin, Mr. J. Cuthbert Hadden has told the story of the musician's life, simply, directly, and with a regard for facts. He has penned a picture of the man with the same power of analysis which appeared in Mr. James Huneker's work on the same subject; and has discussed the composer "without trenching on the ground of the formalist." The volume is illustrated, and appears in "The Master Musicians" series.

To trace the history of the organ, from the mechanically blown trumpet of Ctesibius of Alexandria, from documentary evidence apart from the vague speculations of Kircher and others, required painstaking labor. In "The Story of the Organ," Mr. C. F. Abdy Williams has given all the information that is really authentic, and rejected some that has heretofore been incorporated in similar sketches, but which the present historian regards as apocryphal. The numerous illustrations and the elaborate appendix will be found invaluable to anyone directly or indirectly interested in the subject.

INGRAM A. PYLE.

#### BRIEFS ON NEW BOOKS.

*Illustrations of Shakespeare criticism.*

Prof. Albert H. Tolman's "Views about Hamlet, and Other Essays" (Houghton, Mifflin & Co.) illustrates

both the qualities and the defects of modern Shakespeare criticism. The first paper is an interesting, and for the most part sensible, review of the principal interpretations of Hamlet's temperament. "Shakespeare and The Taming of the Shrew" presents the arguments for the conclusion that only "the Induction and the actual taming of Katharine by Petruchio" are Shakespeare's; there is visible also the hand of a "gifted co-laborer" that is so like the master's as to deceive the very elect. It is suggestive that while Professor Tolman refers to "the great number of classical and learned allusions in the non-Shakespearian parts" of the play, Dr. Robert K. Root, in his recent admirable study, "Classical Mythology in Shakespeare," points out that "The Shrew" is like all the undisputed works

of Shakespeare in being "overwhelmingly Ovidian" in its mythology. "Shakespeare's Love's Labour's Won" is a full and valuable account of the debate concerning the identity of the mysterious play mentioned in the "Palladis Tamia," leading to the discreet conclusion of Professor Wendell that "the question can never be definitely settled." Two briefer studies, "Hamlet's 'Woo't Drink Up Eisel?'" and "Shakespeare's Stage and Modern Adaptations," are of much interest; a more elaborate series of "Studies in Macbeth," with the exception of the sections devoted to the Weird Sisters, reminds us rather sharply of the sentimental pitfalls that the sanest Shakespearean commentator seldom wholly escapes. A suggestive essay on "The Symbolic Value of English Sounds," a plea for "Natural Science in a Literary Education," and a careful but uninspired study of "The Style of Anglo-Saxon Poetry," are the best of the remaining papers. It is difficult to see why the notes on Lanier, Poe, and English Surnames should have been included in the collection. The tone of the Shakespearean essays is refreshingly sober. There is little of the fanciful over-subtlety, the solemn abdication of common-sense, to which we are accustomed in critics who honor the poet's memory on the other side of idolatry. But we think that Professor Tolman's sobriety forsakes him when he separates the Ghost's mandate, "Taint not thy mind," from the following, "Nor contrive against thy mother ought," and concedes the possibility of the former referring to a conscientious scruple against murder. It seems clear that Shakespeare accepted the "ethical presuppositions" of the old revenge-play, and expected his audience to do the same; he was then prepared to motive the action according to the strictest laws of moral probability. In this he merely followed a custom as old as the *Edipus Rex*. Again, the "instinctive poetry" of Macbeth's speeches is, we think, over-emphasized as a key to his character. Pater's remark is in point: "One gracious prerogative, certainly, Shakespeare's English kings possess: they are a very eloquent company." It is hardly a distinction among Shakespeare's heroes to speak exquisite poetry. The series of parallels (pp. 232, 233) that help to authenticate the Induction to "The Shrew" would be "deadly" in a sense not intended by the proverb,—deadly to the cause they are meant to aid,—were it not buttressed by firmer supports than they. We fail to see why it is more absurd to suppose that Shakespeare would adopt "minute and unimportant phrases" from an old play than that he would adopt them from an old Chronicle, which he notably did in the trial scene in "Henry VIII." A few details call for remark. The statement (p. 321) that "the syllable *-ing* was the Anglo-Saxon patronymic suffix, meaning *son of*, and then *descendant of*," demands qualification. In these days of Biblical ignorance, it is hardly safe to refer calmly to "the other name of the Baptist, Elias." Hünferth (p. 374) does not need the cir-

cumflex. Finally, it seems to us rather a pity that English scholars should retain that comparative neologism, Anglo-Saxon, as applied to a language that was uniformly called English by those who spoke it. The book has no index.

*A book for the student.*

"The House of Quiet: An Autobiography, edited by J. T." (Dutton) belongs to that numerous class of books written in the first person and edited by an ostensible third person, but of course not expecting to deceive anyone by the transparent artifice. The writer, a recluse and an almost lifelong invalid—or, at least, for literary purposes we may so consider him—tells a story of the inner life which bears the unmistakable marks of sincerity that always command respectful attention. Omitting certain irrelevant matters of family history, and sundry descriptions (when will authors learn to leave landscapes to their brothers of the brush and palette?), the book, despite an occasional indulgence in obvious reflections, is well worth reading. The writer's early difficulty in reconciling the determinism to which the intellect is forced to assent with the free-will which the whole moral and spiritual nature so strenuously asserts, represents an experience that all really thoughtful persons have to go through sooner or later. To be sure, the desired reconciliation is never effected, but we learn to content ourselves with Robertson's creed,— "that truth is made up of two opposite propositions, and not found in a *via media* between the two." As a sample of the wit and wisdom to be found in these quiet pages, let us take the "vicious circle" of petty duties that fill the lives of most of us. "What are these fields for?" said a squire who had lately succeeded to an estate, as he walked round with the bailiff. "To grow oats, sir." "And what do you do with the oats?" "Feed the horses, sir." "And what do you want the horses for?" "To plough the fields, sir." Like Mark Pattison, who wrote of a certain period of his life that his ideal was then "defiled and polluted by literary ambition," our author holds that spiritual peace demands the sacrifice of that and all other selfish ambitions. "Not until a man can pass by the rewards of fame *oculis irretortis*—'nor cast one longing, lingering look behind'—is the victory won." It would be cruel and unfair to use the author's own words, as applied to an earlier production of his, and call his book "sauce without meat"; but should any reader find it richer in sauce than in meat, he must at least admit the excellence of the sauce.

*The history of twenty-five years in England.*

It is nearly twenty years since the sixth and last volume of Walpole's "History of England, 1815 to 1858," appeared; and since then, no satisfactory work has been produced in continuation of more recent English history. Sir Spencer Walpole's return, therefore, to historical writing is sure to be welcomed, and in particular since he has chosen to

pick up the dropped thread where he left it, thus offering a connected history for the larger part of the nineteenth century. His present work, "The History of Twenty-five Years" (Longmans, Green, & Co.), covers the years from 1856 to 1881, of which the two volumes so far issued extend to 1870. As is indicated by the title, the author's purpose is not to write exclusively of English history, but rather of general movements and events, throughout the world, in which England had an essential interest and part. This was, in fact, a characteristic of the earlier work; and there has been no change in the general method of treatment. Indeed, the most striking thing about the present work is that Mr. Walpole has been able to resume so closely the style, spirit, and attitude of twenty years ago. The value of his work does not lie in any exhaustive research for remote causes, for such research would be necessarily futile as yet, but in the ability to group vividly the more open and public sources of movements, and to treat them with impartiality. Mr. Walpole gives all the necessary data for an exact general knowledge of his period, yet has the art of so combining that data with the expression of underlying ideal movements as to maintain a constant interest. In a word, he is both the popular and the reliable historian; and when it is added that his voluminous footnote references are purposely selected with a view to their accessibility by ordinary readers and students, it is evident that his present labor will meet with a general welcome.

*Essays, religious and literary.*

Worthy of more than passing comment are Dr. Theodore T. Munger's "Essays for the Day" (Houghton, Mifflin & Co.), three of which are reprints, and three are new. Especially timely in this centennial year of Hawthorne's birth is his study of "The Scarlet Letter," an essay naturally having to do chiefly with the ethical and religious import of the book. Indeed, all the essays are deeply religious in tone, but of a breadth and humanity that will make them attractive to a wide range of readers. "A Layman's Reflections on Music," the layman being in this instance a clergyman, is profoundly suggestive. Not only does Dr. Munger hold with Schopenhauer that "the world is embodied music," but he also believes music to be "the type and expression of the eternal world," and in affirming this declares that he is speaking with as much exactness as if he were dealing with weights and measures. The first essay, on "The Church," breathes a most liberal spirit, which is further displayed in the following chapter on "The Interplay of Christianity and Literature"; but after this fine advocacy of the most enlightened liberality in religion, the author surprises us by his word of eulogy for that canonized leader of a now outworn orthodoxy, Athanasius. There is just a possibility, too, that the essayist gives him more than his due in assigning to him the credit of "fixing in the mind of the world a phrase of more worth than all litera-

tures, — Father, Son, and Holy Spirit." Without pausing to discuss this valuation of the dogma of the Trinity, one is led to query whether it is possible that Dr. Munger is here caught napping and is referring to the so-called Athanasian Creed, well known for its detailed explanation of the three terms in question, but now no longer assigned to Athanasius, being, by both external and internal evidence, of demonstrably later origin. Probably not; yet far worse blunders are not unknown to literature.

*Standards of English pronunciation.*

Anyone who reads Professor Thomas R. Lounsbury's "Standards of Pronunciation in English" (Harper) with the hope of getting light on some disputed points in orthoëpy will meet with disappointment. He will neither find general principles to guide him through the shifting quicksands of English speech, nor the author's authority in support of any particular pronunciation of doubtful words. Professor Lounsbury maintains a strictly impartial attitude toward contending pronunciations, recording all without giving preference to any. In this book he sets himself the task of showing, in the first place, that no dictionary can be regarded as the ultimate standard of authority; second, that not even the concurrent voice of all the lexicographers can be taken as conclusive authority, since deviations from the established usage may creep in at any time and authorize pronunciations that now have no claim to acceptance; and third, that under our present system of orthography, by which we have many different combinations of letters with the same sound, uniformity of orthoëpy can never be realized. In support of these views, the history is given of some two hundred and fifty words whose pronunciation is either now a matter of dispute or which have undergone orthoëpic changes. The majority of the words used as illustrations are in common use, and their biography is of interest to the general reader as well as to the student of language. Some of the most important orthoëpic changes now going on in the language, such as the varying pronunciation of the long *u*, of the *r*, and the tendency toward the fusion of certain combinations of consonants, are not touched upon in this treatise.

*Letters of a brilliant Englishman.*

The "Letters of Lord Acton to Mary Gladstone" (Macmillan), edited by Herbert Paul, cover the period from 1879 to 1886. They are chiefly interesting for the intimate view offered of the intellectual temper of Lord Acton himself, though many brilliant and familiar characterizations of men prominent in political and literary circles add vivacity to the correspondence. Mary Gladstone's letters are not given, and in consequence some allusions, possibly quite plain to the editor, who has taken his duties very lightly, are wholly blind to the reader. Lord Acton was unquestionably one of the most learned men of his time, — so learned, in fact, that he shrank from attempting any really important work,

not because he dreaded the labor itself, but because his view was so comprehensive that he was never satisfied with the materials at hand. In politics he was a consistent adherent of Gladstone, estimating his leader as one of the great men of history, yet critical of details. His letters (which Gladstone himself did not read, save where they involved some direct criticism) are full of advice to Mary Gladstone about the petty social amenities by means of which her father's political course may be rendered more smooth, and of suggestions as to how this or that individual should be treated. Comparatively little is to be found in these letters bearing upon Lord Acton as an historical student or as a religious controversialist. They are rather the letters of a brilliant independent thinker, chatting on events of present-day political importance, and descriptive of men of contemporaneous interest.

*Annals of  
an American  
sea-captain.*

A private journal and a log-book have been utilized by that indefatigable inquirer into matters of naval history, Mr. E. S. Maclay, to make up a sketch of a hitherto unknown hero, Captain Moses Brown. Newburyport, cradle of sea-dogs, produced this doughty captain, who sailed the seas in merchantman, sloop, and man-of-war, for over half a century, finding at last a winding sheet and sailor's burial within sight of his native shore. His adventures rival those of a romance. He was almost buried alive at sea, was cast away in a small boat for a week, boldly took an American vessel into London in 1776, was afterward captured by the British, chased innumerable suspicious craft on the seas, and captured many vessels of the enemy. Mr. Maclay has made most of the scanty materials at his command, and throws no little light on many details connected with the naval history of the United States through this humble agent. The log of the "Merrimac," commanded by Captain Brown, affords a glimpse of the extensive reprisals against the French that were carried on in 1798, and the close alliance between British and American vessels under the Jay treaty. Several sketch maps serve to locate the places in question, and a number of authentic illustrations add both pleasure and instruction. While few may be prepared to share the author's enthusiasm over the Yankee captain as a hero, all will enjoy reading of the old sailor's exploits. A date or two is incorrectly stated, but the context easily rectifies the error. (Baker & Taylor Co.)

*Lower older  
than Moses.*

Oriental scholars were startled in 1902 by the discovery at old Susa of a strange monument of antiquity—an obelisk of black diorite, on which was inscribed, in archaic Babylonian characters, a long ancient document. This was copied and published by Professor Scheil of the University of Paris in October, 1902. It proved to be a code of laws of Hammurabi, king of the first Babylonian dynasty, about 2250 B. C. This monument preserved in-

tact 248 laws, civil in character, which were in vogue in Babylonia in Abraham's day. Professor Robert Francis Harper, with the cooperation and assistance of his students and colleagues at the University of Chicago, has now issued "The Code of Hammurabi" (University of Chicago Press), embracing a facsimile of the original text, a transliteration, a translation into English, an index of the laws, a glossary of the original words, and a sign-list of the original writing. The volume is a valuable addition to our literature of the ancient Orient. Its value is readily apparent when we consider that we have here a code of laws antedating the time of Moses by almost a thousand years. This priority, in time, of many laws similar to those of the Jewish lawgiver, points to a high state of civilized society in Babylonia before Abraham left Ur of the Chaldees. It shows, furthermore, that there must have been court decisions centuries before such a codification as this could have been made. Their provisions are so full as almost to stagger our belief at the complications of the society of the twenty-third century B. C. The similarity of many of these laws to those of the Pentateuch has given rise to a multitude of questions regarding the origin of the so-called Mosaic laws, and requires also a recasting of our interpretation of the language of the books of Moses. Apart from the great interest of the laws on their own account, there is material here for years of study, touching ancient history, civilization, and the Old Testament.

*The history  
and nature  
of trusts.*

Mr. Gilbert Holland Montague's work on "Trusts of To-day" (McClure, Phillips & Co.) is of two-fold value. To the student of economics, it will recommend itself as a concise and scientific treatment of the trust problem in its most recent developments; while to the more superficial surveyor of the subject it will appear an easy means of learning something of the nature of trusts, their history and their position in the modern industrial world. Mr. Montague begins by tracing the development of industrial combination, and proceeds to discuss its various aspects. He lays some stress on the savings of combination in the marketing of the product, as distinguished from the savings in the production of output resulting from concentrated capital. After pointing out the evils in modern trust organizations, he turns to the question of trust-regulation, and traces the various statutory remedies, from the Inter-state Commerce Act of 1887 through the Nelson Amendment of 1903. Although the reforms suggested within the last few years by Attorney-General Knox and the Industrial Commission are carefully elaborated, yet the reader is left unsatisfied of Mr. Montague's bare position on the subject. While this result may be disappointing, it is in accordance with the author's plan of writing the book, which was to present the facts as clearly and concisely as possible, leaving the reader to draw his own conclusions.

*Chronicles of an old New England church parish.*

Not many churches enjoy the distinction of being in two towns at once, so that a man and his wife, worshipping in the same pew on a Sunday, may be sitting the husband in one town and his faithful helpmate in another. Yet this is exactly the situation of the old Byfield Congregational Church in Essex County, Massachusetts. The parish comprises parts of Newbury, Rowley, and Georgetown, and dates from 1702. Its bicentennial celebration, as some readers may remember, was held two summers ago, when Dr. E. E. Hale addressed a large audience both of residents and of "old home week" visitors, taking for his theme the historical associations of the county; and Professor John Louis Ewell, D.D., of Howard University, and an old Byfielder, gave the local historical address. These discourses, with much other matter, Dr. Ewell has now published in handsome form, with numerous portraits, views, maps and plans, the whole entitled "The Story of Byfield" (George E. Littlefield, Boston). In its ancestry, as also in its progeny, the parish has reason to take pride; and Dr. Ewell's scholarly and attractive volume deserves a cordial welcome at the hands of all her sons and daughters, and of all interested in local New England history. It is curious to note how many of our "first families" are in some way, more or less directly, connected with this little Puritan parish of Byfield.

*The founder of the "poor colony" of Georgia.*

Just a hundred years before the culmination of the Reform movement in England, James Oglethorpe, a member of Parliament, headed a plan for the betterment of persons imprisoned for debt. They were to be transported free to America, to found a colony "in the same parallel as Palestine, and pointed out by God's own choice." The world-scale of the proposition attracted unusual attention. As Pope said,

"One driven by strong benevolence of soul  
Shall fly like Oglethorpe from pole to pole."

Unlike many similar projects, this one was carried out, entirely through Oglethorpe's persistence. Debtors, paupers, Salzburgers, — the poor and oppressed of many lands, — made up the first settlers in Georgia. Miss Harriet C. Cooper has added a life of this reformer, warrior, and statesman, to the "Historic Lives" series (Appleton). It relates briefly the birth of the philanthropic scheme, the planting of the colony, the movements of Oglethorpe during the twelve years that he spent partly in America, and the wars with the Spanish, which occupied most of his time on this side the water. Whitefield plays an important part in the narrative. There is little attempt at eulogy, but the reader feels that the difficulties that beset the infant colony, with the reasons for its failure as a philanthropic experiment, might have been dwelt on at greater length without detracting from the courage and persistence of Oglethorpe. Here is where his qualities as a leader were shown to greatest advantage.

*The problems and methods of industrial peace.*

If the three parties concerned in all labor disputes — labor, capital, and the public, as Mr. Nicholas Paine Gilman enumerates them — should read that author's book on "Methods of Industrial Peace" (Houghton, Mifflin & Co.), they would without doubt be made wiser thereby. The work is noticeable for its disinterested breadth of view and for its sober but hopeful outlook upon industrial relationship. Mr. Gilman's object in writing the book, as he states, is to consider methods of establishing industrial peace, and, more specifically, the problem of preventing strikes and lockouts. He discusses the various means available for the adjustment of disputes, — collective bargaining, the sliding scale, conciliation, and arbitration. He advocates allowing labor and capital to settle their own differences; yet at the same time he recognizes the public as the final arbiter between them. His chapters on the incorporation of industrial unions (a term he uses to include trusts and labor-unions), and on the legal regulation of labor disputes in New Zealand, are interesting and suggestive. It is through the enlightenment of all classes of society, and especially trades-unionists, as to the conditions actually prevailing, that there is hope of industrial peace.

*London life in olden time.*

Not many years since, English lovers of antiquarian lore were regaled with books of a certain so-called "Bygone Series," which told of curious customs and institutions of the olden days in the different counties of England. A book by Mr. G. L. Apperson on "Bygone London Life" (Pott) is a wholly independent publication, although it pursues a similar vein of research. It purports to present "Pictures from a vanished past," of life in the great English metropolis during the seventeenth and eighteenth centuries, when restaurants and coffee-houses were so intimately connected with the life of the people as to be incorporated in the literature of the time; when the "swells" outwelled the dandies of every other period; when a love for the extraordinary fostered the equipment of small private enterprises intended to serve as "museums"; and when the bellmen, the watermen (for the Thames was then a great highway), the linkmen, and the charmen were conspicuous and highly characteristic figures of the London streets. The book is by no means exhaustive of those things which differentiated the London life that then was from that which now is; but it helps us to understand more fully the books written two centuries ago which we still read.

"THE Romantic School in France" will form the fifth volume in Dr. George Brandes's work on "Main Currents in Nineteenth Century Literature," published by the Macmillan Co. The great figures with which this volume deals are Hugo, de Musset, George Sand, Balzac, Bayle, Mérimée, Gautier, and Sainte-Beuve. In particular the author discusses the literature of the French romantic school in its relation to the social and political movements of the day.

## NOTES.

A new volume of short stories by Mrs. Mary E. Wilkins Freeman, entitled "The Givers," will be published this month by Messrs. Harper & Brothers.

An article on Millet's drawings, liberally illustrated with excellent reproductions, is the feature of chief interest in the May issue of "The Burlington Magazine."

A volume of literary essays by Professor Brander Matthews will be published next fall by Messrs. Dodd, Mead & Co., under the title, "Recreations of an Anthologist."

Mr. Harry Alonzo Cushing of the New York Bar is editing the writings of Samuel Adams, in three volumes, for the Messrs. Putnam's series devoted to the Fathers of the Republic.

The Macmillan Co. send us Mr. Owen Wister's "The Virginian" in a cheap paper-covered reprint, which should considerably enlarge the circle of readers of that vastly entertaining book.

The "Poems of Thomas Campbell," selected and arranged by Professor Lewis Campbell, is the latest volume added to the "Golden Treasury Series" published by the Macmillan Co.

To "The Adventures of Philip" are devoted volumes XV. and XVI. of the "Kensington" subscription edition of Thackeray, now in course of publication by Messrs. Charles Scribner's Sons.

The authors of "The Lightning Conductor," a novel whose popularity shows no signs of abatement, have arranged with Messrs. Henry Holt & Co. for the publication early next year of a new automobile romance.

In response to the demand for a popular reprint of General Henry B. Carrington's "The Battles of the American Revolution," Messrs. A. S. Barnes & Co. will soon issue a new edition of that work at a moderate price.

In "The Story of the Red Cross," to be published this month by the Messrs. Appleton, Miss Clara Barton will give an account of the work of the Red Cross Society, and of her own eventful experiences as its president.

"Radium and All about It," by Mr. L. R. Bottone, is a pamphlet publication of the Macmillan Co. It comes fairly up to its ambitious title, and presents the facts now known about the new element in lucid and not too popular style.

Messrs. Houghton, Mifflin & Co. announce that the volume on Georgia in the "American Commonwealths" series is to be written by Dr. Ulrich B. Phillips of the University of Wisconsin, author of a previous work on "Georgia and State Rights."

A volume entitled "Ruskin Relics" has been prepared by Mr. W. G. Collingwood, and is published by Messrs. T. Y. Crowell & Co. It is a profusely illustrated work, and the text is more interesting than one might imagine from a statement of its subject.

An article by Mr. Alfred W. Pollard on "Some Italian Manuscripts and Early Types" is an interesting feature of the June issue of "The Printing Art," a magazine that steadily continues to make itself indispensable to all concerned with the field it covers.

"Writings on American History, 1902," is the title of a valuable bibliography prepared by Messrs. Ernest Cushing Richardson and Anson Ely Morse, and published at Princeton by the Library Book Store. The

work is very thoroughly done, and the compilers have supplied the titles with annotations judiciously selected and condensed from the leading critical notices of the works entered.

Early in September Messrs. Houghton, Mifflin & Co. will publish "The Affair at the Inn," which Mrs. Kate Douglas Wiggin, the author of "Rebecca," has written in collaboration with three of her British friends, — Jane Findlater, Mary Findlater, and Allan McAulay.

"Cornish Ballads and Other Poems" is the title given to a new edition of the collected verse of R. S. Hawker, the Vicar of Morwenstow. It is more complete than any previous collection of Hawker's poems, and is judiciously edited by Mr. C. E. Byles. Mr. John Lane is the publisher.

"The Brownings and America," by Miss Elizabeth Porter Gould, is a publication of the Port-Lore Co. The book is an interesting miscellany of facts relating to the early American appreciation of the two poets, their American friends, and their comments upon American affairs.

After several years of labor, Mr. Thomas Wright has completed his arrangement and annotation of the Letters of William Cowper, and the collection will be published in the early autumn by Messrs. Dodd, Mead & Co. The edition will contain letters wholly or in part new to the number of two hundred and thirty-seven.

"A Concise Dictionary of the French and English Languages," by Mr. F. E. A. Gase, is published by Messrs. Henry Holt & Co. It is a small but thick book of nearly a thousand three-column pages, and the price is moderate enough to place the work within the reach of every beginner in the study of French.

"The Dangers and Sufferings of Robert Eastburn, and his Deliverance from Indian Captivity," is reprinted from the original edition of 1758, and edited, with introduction and notes, by Mr. John R. Spears. This is the first volume in a series called "Narratives of Captivities" projected and published by the Burrows Brothers Co.

The famous Oxford India paper, the use of which has hitherto been confined almost wholly to books issued by the Oxford University Press, will be utilized in a special edition, bound in flexible leather, of the collection of "English and Scottish Popular Ballads" recently issued by Messrs. Houghton, Mifflin & Co. in their "Cambridge" series.

The letters of John Ruskin to Charles Eliot Norton, which are attracting considerable attention as they appear in the Atlantic Monthly, will be published in book form by Messrs. Houghton, Mifflin & Co. next autumn. Professor Norton was Ruskin's closest American friend, and their correspondence, beginning in 1855, continued practically until Ruskin's death.

"The John P. Branch Historical Papers of Randolph-Macon College" are published annually by the history department of that institution. No. 4 of the series is now at hand, and contains four important contributions — three of them biographical in character, and the fourth a selection of articles reprinted from the "Richmond Inquirer" of nearly a century ago.

A folio reprint of the minor works of Tacitus has lately been completed by Mr. D. B. Updike at the Merrymount Press, and is now offered to subscribers in a limited edition of unusual typographical distinction. Early in the coming fall Mr. Updike will have ready a volume containing Ascanio Condivi's contemporary

biography of Michelangelo, as newly translated by Mr. Herbert P. Horne. In this work the "Montallegro" type, designed by Mr. Horne for the Merrymount Press, will be used for the first time.

"The Better New York," by Dr. William H. Tolman and Mr. Charles Hemstreet, is a sort of guide-book to the city, placing its main stress upon the various religious, educational, and charitable agencies. The work is planned in eleven sections, thus making it a very practical aid to the investigations of the sociological student. It is published by the Baker & Taylor Co.

Mr. John T. McCutcheon's "Bird Center Cartoons" have cheered and enlivened the readers of the Chicago "Tribune" for many months past. They have recently been collected into a volume, supplied with a running commentary, and published by Messrs. A. C. McClurg & Co. Mr. McCutcheon's text is quite as droll as his drawings, and the volume that contains them both is a source of unmix'd delight.

An interesting announcement comes to us from the J. B. Lippincott Co. of a series in preparation by that house devoted to "French Men of Letters," planned on much the same lines as Mr. Morley's great undertaking. Mr. Alexander Jessup is named as general editor of the enterprise, and in the first two volumes to appear M. Ferdinand Brunetière will deal with Balzac and Professor Edward Dowden with Montaigne.

"A Manual of Pronunciation," by Mr. Otis Ashmore, is a useful little book published by Messrs. Ginn & Co. It gives in parallel columns a selection of words diversely pronounced, and with each word gives the pronunciation preferred by a number of standard dictionaries. Four American and six English authorities are thus referred to, making it possible to see at a glance what pronunciation of any particular word is favored by the weight of opinion.

A volume upon the "Elementary Principles of Economics," to which is joined a short sketch of economic history, is published through the Macmillan Co. as a text for school use. It is the work of Professors Richard T. Ely and George Ray Wicker, and presents in lucid form the principles of economic science as viewed by the most modern students of the subject. The book is well-appointed for educational purposes, and may be recommended for school use.

The introduction by Dr. James K. Hosmer to Messrs. A. C. McClurg & Co.'s forthcoming reprint of the Journal of Sergeant Patrick Gass will be devoted to an account of "The Rank and File of the Lewis and Clark Expedition," in which Dr. Hosmer presents whatever details are known regarding not only the doughty Gass, but all the other men comprising the expedition. It is fitting that this should be done, as so much has been written of the Captains that the humbler figures of the others who by their devotion and bravery made the great journey a success have been somewhat obscured.

"The Statesman's Year-Book" grows a little stouter, and, if possible, a little more useful every year. The volume now before us is the forty-first annual publication of the work, and is edited by Dr. J. Scott Keltie, with the assistance of Mr. I. P. A. Renwick. Its special feature is a series of statistical tables and diagrams illustrating the development of British trade from 1860 to 1904. The maps, also, bear largely upon this subject. The volume contains nearly fourteen hundred pages, and is published, as heretofore, by the Macmillan Co.

Wilhelm Lübke's "Outlines of the History of Art," for many years one of the most popular, useful, and authoritative works accessible to the public, has been taken in hand by Mr. Russell Sturgis, who has minutely revised it throughout, making of it a strictly new edition and something more. As the editor truly says, "the history of art which is possible to-day was unthinkable in 1860"—the date when Lübke's "Grundriss" first appeared. In its present form the work consists of two very large volumes, and has many hundreds of illustrations. It is published by Messrs. Dodd, Mead & Co.

One of the most meritorious of the popular art series now issuing is "Newnes's Art Library," published in this country by Messrs. Frederick Warne & Co. Volumes on Botticelli, Velasquez, and Reynolds have already made their appearance, and others are in active preparation. The text occupies but a few pages in each case, comprising a succinct sketch of the artist and a list of his principal works. The illustrations have foremost place in the plan, and are numerous enough to represent even the most prolific of painters with some degree of adequacy. In reproduction and printing, the plates are uncommonly good examples of half-tone work; and in addition each volume has a frontispiece in photogravure.

A work of unusual value and timeliness in view of the current discussion of American marriage and divorce problems will be published at once by the University of Chicago Press, in the "History of Matrimonial Institutions," by Professor George E. Howard, for ten years head of the Department of History in Leland Stanford Jr. University. This three-volume work presents a complete historical survey of the development of the family as an institution and of the matrimonial practices that obtained in the various and typical stages of its growth, analyzing primitive customs and carefully tracing the evolution of the modern institution. The history of marriage and divorce in the United States constitutes a separate part, and is the most complete presentation of the subject now available. All the laws enacted in all the states since the Revolution have been examined, and the essentials embodied in an interesting narrative. The whole is supplemented by the most complete bibliography of the subject ever compiled, together with an index of the cases cited and a subject index.

It is announced that a reorganization has taken place in the well-known house of D. Appleton & Company, Mr. Joseph H. Sears being appointed President of the corporation, to succeed Mr. William W. Appleton, who resigns the position to become Chairman of the Board of Directors. Messrs. Charles A. and Edward D. Appleton retire from the board, and are succeeded by Mr. Sears and Mr. George S. Emory, the latter being also made a Vice-President. The reasons given for these changes are that in view of the increasing responsibilities of Messrs. Edward D. and Charles A. Appleton as managers, respectively, of the Chicago and Boston offices of the corporation, they find difficulty in attending Board meetings in New York, and voluntarily resign to make room for men on the ground. In assuming the Chairmanship of the Board of Directors, Mr. William W. Appleton will be so occupied with the work entailed by that position that he cannot attend to the duties of the Presidency as well. The house of Appleton has had one of the oldest and most honorable careers of any in the American trade, and the best wishes of all will follow it under its new management.

## LIST OF NEW BOOKS.

[The following list, containing 100 titles, includes books received by THE DIAL since its last issue.]

## BIOGRAPHY AND REMINISCENCES.

- The Life of Lope de Vega (1562-1635). By Hugo Albert Rennert, Ph.D. With photogravure portrait, large 8vo, gilt top, uncut, pp. 587. Philadelphia: Campion & Co. \$3.50 net.
- Notes from a Diary, 1892-1895. By the Right Hon. Sir Mountstuart E. Grant Duff, G.C.S.I. In 2 vols., 12mo, uncut. E. P. Dutton & Co. \$4. net.
- Francis Parkman. By Henry Dwight Sedgwick. With photogravure portrait, 16mo, gilt top, pp. 345. "American Men of Letters." Houghton, Mifflin & Co. \$1.10 net.
- Beaconsfield. By Walter Siebel. Illus., 16mo, gilt top, uncut, pp. 212. E. P. Dutton & Co. \$1. net.
- Alfred Tennyson. By Arthur Christopher Benson. Illus., 16mo, gilt top, uncut, pp. 242. E. P. Dutton & Co. \$1. net.

## HISTORY.

- The Trail Makers. Prepared under the consulting editorship of Prof. John Bach McMaster. In 10 vols., comprising: Lewis and Clark Journals, Mackenzie's Voyages, Cullen's History of the Five Indian Nations, Journey of Coronado, Harmon's Voyages and Travels, and Butler's The Wild Northland. Illus., 16mo. A. S. Barnes & Co. \$10. net.
- The Fall of Feudalism in Ireland; or, The Story of the Land League Revolution. By Michael Davitt. Large 8vo, gilt top, pp. 751. Harper & Brothers. \$2.50 net.
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